

## Daily Eagle

## A SOLID FUNERAL.

MAKE UP WITH SOME REGARD TO  
SYMMETRY OF CONSTRUCTION.

Several Important Points to Observe in  
the Arrangement of the Procession.  
Differences in the Funerals of Various  
Nationalities—The American.

"That's what I call a solid funeral," observed a Grand street funeral director, as he stood at his window one afternoon and watched a passing procession with the eye of a connoisseur.

"May I ask what you mean by a 'solid funeral'?" inquired a reporter who stood close at hand.

"The funeral director smiled with the whole-hearted and expansive smile peculiar to funeral directors. 'I suppose you never noticed any special difference in funerals,' he said. 'Well, that's the way with most people. It is remarkable how much people in general don't know about such things. Not one man in a thousand has the remotest idea how a funeral should be put together, beyond the necessity of a corpse, a hearse to carry it, and some carriages to follow the hearse. That's actually all the vast majority of people think is required for a first-class funeral. Why, sometimes I think persons don't care about being buried at all.'"

"Probably some wouldn't if the matter were left entirely to their discretion. But you haven't told me what a 'solid funeral' means."

"Well, a solid funeral is a mighty good kind of a funeral to have. In the first place you must understand that a funeral can be made up with as much artistic skill as a fine piece of architecture, or it can be thrown together as carelessly as a crazy quilt. A solid funeral is one that is made up with some regard to symmetry of construction, like the one that just passed here. Of course, you didn't take in the fine points, but that was a funeral any man might be proud to have."

**SYMMETRY OF CONSTRUCTION.**  
"First came the hearse, then the double carriages, then the single vehicles; the best and most elaborate conveyances at the head and the smaller ones in the rear, exactly on the same principle that a skillful mason, building a pyramid, puts the largest blocks at the base and tapers off in gradual and regular layers to the smallest. That's one important fact. Then if you had known anything about well-regulated funerals you would have noticed that all the vehicles in that funeral were the same distance apart. That's another important point. Only a funeral director who knows his business thinks of these little things. They are just as much a part of his duties nowadays as preparing the body and furnishing the coffin. Every carriage has to be assigned to its place in the line by number beforehand, and the drivers all have to be instructed to keep the same distance between the carriages. That prevents the procession from having a straggling, disconnected look. When there are bands or delegations from societies or secret orders, they must, of course, be properly located in the line, generally preceding the hearse."

"This attention to details is what gives a funeral the air of artistic symmetry and solidity, without which a funeral is a truly mournful spectacle. Some funerals, with plenty of material for a creditable turn-out, I have seen absolutely ruined by lack of proper direction. For a really stylish funeral there should be at least a dozen double carriages, and eight or ten single carriages, as many more of each kind as can be had the better, especially double carriages. Some directors now insist that all shall be double, but most of us haven't got quite so particular as that yet. A funeral of the kind I describe, properly constructed, wouldn't look out of place in Fifth avenue or Murray hill. No mourning is however fashionable, need be ashamed."

## DIFFERENCES IN FUNERALS.

"And, speaking about the differences in funerals, let me tell you a good deal depends on the nationality of the deceased. There's as much character in funerals as there is in faces. A German funeral usually has a tendency to be solid. It is compact and slow-going. An Irish funeral is just the reverse. It moves briskly, almost jauntily, compared with the German procession. Its surrounding atmosphere is one of hope rather than of morbid depression. The same spirit which makes the best of mourning at a wake is noticeable in the Irish funeral. Then, too, Irish funerals are not marked by solemnity. The vehicles are generally tossed in, as it were, haphazard, first come first served; and will frequently be of every known style to make, from the most elegant landau to the ramshackle express wagons, with occasionally a man on horseback here and there in the line."

"This, of course, doesn't apply to funerals under the auspices of the Catholic church or the various Hibernian societies. Irish funerals of that class are always carefully, even elaborately, conducted. So also are high grade German funerals, in which the best bands are often to be found. The Germans are particularly fond of the somber music of the dead marches on such occasions, while Irishmen care more for hymns and insignia. Irish funerals are ordinarily small, and the ceremonies are performed with as much decency and privacy as possible. Italians have more patience for the details of death than the French. Their funerals, in this country at least, are usually insignificant and commonplace."

"The typical American funeral! The American funeral is the hardest of all to classify. Sometimes it is one thing, sometimes another. The solid funeral which passed here a few moments ago was an American funeral. Of late years the American funeral has been growing more and more symmetrical and artistic. The advance in methods and change in custom have done much to improve the American funeral, and will eventually result in well-regulated funerals for all classes."

"What are the advance in methods and change in customs to which you refer?"  
"The advanced methods of handling the body, and the change from the old-fashioned way of having one or more of the immediate relatives supervise the arrangements, to having the funeral director, in fact, everything connected with the funeral, from furnishing the coffin to furnishing the carriages, and from dressing the deceased to ordering the grave dug."—New York Mail and Express.

**Society Concerning M. de Lesseps.**  
Lesseppe, when he was at the Panama Exposition meeting in Paris the other day, ready to faint from the pain in his side by the breaking of a rib when he was lying last spring in a transatlantic from Colon to St. Nazaire. But he inched or showed a sign of suffering, peeped in anxiously from behind a the back of a platform. She is be to look careworn, and the anxiety of Mathieu for his father made his face as a picture.—Chicago Herald.

**Inventor of a Hat Band.**  
A. Blanchard, the daughter of an old Portland merchant, failed as a house keeper in Boston, then barely and body together by running a machine in a Philadelphia clothing store, then invented an over-seam stitch, at sweat band for men's hats, and money from these successful inventions bought back the old Maine home, where the family lived in the prosperous days of the past.—New York Sun.

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